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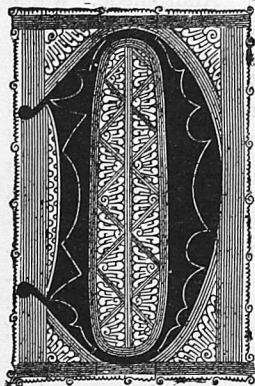
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#### DERBY PORCELAIN.



R. JOHNSON, when he visited the "Crown Derby Works" about a century ago, remarked to the faithful Boswell that the ware was worth its weight in silver. Some of the specimens of that day are now almost worth their weight in gold—at all events, by reason of their rarity, they will sell at such a value to collectors. Artistically speaking, better "Crown Derby" is made at the works now than in the days of "the bear-skin sage," when it was chiefly famous for its fine, translucent paste and beautiful bright blues. There are some old pieces deserving perhaps of the high reputation in which they are held by connoisseurs; but reproductions of them are made to-day in perfect facsimile, and there is really nothing but the modern mark to distinguish them from the originals. Such are the copies lately completed on the model of the famous Kedleston vases, owned by Lord Scarsdale. One of these beautiful pieces is illustrated on the third page of this department.

The ware was known as Chelsea-Derby from 1769 to 1773. In the latter year, George III. and his royal spouse having honored the factory with a visit, a crown was added to the old mark, and the new name of Crown Derby was adopted. The works were originally in Chelsea. In 1769 they were bought by Mr. Duesbury, who had been making porcelain there since 1750. He had also bought the Bow works, and he consolidated the two establishments and transferred them to Derby. Three generations of Duesburys successively conducted the factory. The ware did not increase in repute, and, indeed, after a while it got to be but little esteemed, until the business eventually came into the hands of the present proprietors, the Derby Crown Porcelain Company, actively represented by the Litherlands, young men of taste and great energy, to whom belongs much of the credit of making the ware what it is to-day. The present factory is a rather picturesque, low-roofed brick building, pleasantly situated within well-kept grounds. It is the old work-house of the town, much extended and improved. A recent visitor to the place writes as follows:

"Skilful operators gave me some expert and beautiful examples of potting on the wheel, and in each department of the factory I observed that there was one man who not only had at his fingers' ends the mastery of his craft, but was the repository of its traditions. In one of the painting rooms there was an artist of eighty, who had decorated Crown Derby before its decadence, and who now does some of the most characteristic work in the revival. . . . After following the clay, from the grinding-room through its transformations into cups, saucers, vases, platters, jugs, statuettes—after watching the various processes of painting, firing, burnishing, and the rest—the

show-room where the results are displayed is especially interesting. Here are arranged the numerous examples of the company's artistic and useful specialties. Here the old gros bleu and scarlet and gold decorations now once more in vogue for tea, dessert, and dinner services, are seen in their regal splendor. The old Japanese patterns and colors, too, meet the eye. One of the specialties which finds particular favor abroad and of which the company is very proud is the Persian ware decorated with raised gold, the color of which is remarkably pure. Another novelty is an imitation of ivory, and there are some exquisite bits of egg-shell china which, covered with

of the first vase illustrated on the third page of this department is green; the panels are of maroon, turquoise and gold, and gold is freely used in the ornamentation. The Mauresque vase is decorated with much delicacy in raised gold on ground colors of maroon and canary. We have already referred to the Kedleston vase, the last illustration in the set. The body is of deep blue with gold stripes. The flowers are painted by James Rouse, one of the old Derby painters, who is still in the employ of the company, and is doing good work.

#### SMOKED-CHINA DECORATION.

VERY simple and effective monochrome or camaïeu decoration for cups, plates and vases is done on smoked china. It is not meant to stand firing, however, and is therefore hardly legitimate. The materials required are: The china, which may be

white or any pale tint, a benzine lamp, darning-needle, camel's-hair brush, Antwerp blue and indigo paint, mastic varnish, pads of cotton wool, rags of calico cut on the cross, and a few fine pieces of wood. See that the article to be smoked is quite clean, then hold it in the smoke of the benzine lamp, thoroughly blacking it where the painting is to come; smoke it deeply over the parts of a landscape or group of flowers and ferns where the deepest shadows will come, and lightly over clouds, skies, or light places. Cut a circular, oval, or square piece of paper; lay this on the smoked parts, and wipe off the black beyond it, so that a good clear-shaped oval, circle, or square of black is left. Take the darning-needle and upon the black-ground trace out the design; with the wool dab the light parts of the work so as to produce a mottled effect; with the various-sized pieces of wood take out the most prominent and largest lights; and with the ragged calico edges take out half and irregular lights, and soften the deep places and the half-lights. Produce a soft design in black and white, then paint with the two shades of blue over the half-lights and the less dense shadows; use the lightest blue for the half-lights, the darkest for the shadows, and only put on one wash of color. Put the varnish into a cup or some wide-mouthed vessel, thin it with spirits of wine if it looks too thick, and pour it rapidly over the painting so that no part is left unvarnished. Wipe off at once the varnish that runs beyond the smoked part, and hold the china over a plate to catch the superfluous varnish. The best subjects for this kind of painting are landscapes with mountains and rivers, moonlight effects on the sea, and sprays of ferns.

It is strange how commonly the terms pottery and porcelain are misapplied, even by writers of reputation. Dr. Lardner, for example, in referring to the works of Della Robbia, after rightly describing them as earthenware, immediately speaks of the opaque glaze as covering the "porcelain." For earthenware many clays have been employed, but true porcelain always consists mainly of a fine white earth, called by the Chinese "kaolin."



CROWN DERBY VASE.

raised gold ornamentation, are dainty treasures for boudoir service or for storing in artistic cabinets."

It was in the show-room here referred to that during the past summer the writer made his selections of the characteristic examples which illustrate the present notice. The ground-color of the vase on this page is ivory, and the decoration is in raised gold and bronze. The "Old Chelsea" piece is a reproduction of a fine piece in the possession of the Duke of Newcastle. The flowers are painted on a ground of dark blue. The Persian decoration of the large two-handled vase is chiefly in raised gold. The maroon coloring of the panels is very rich and effective. The body



## VITRIFIABLE WATER-COLORS.

"PORCELAIN Painting after the Dresden Method" is the title of a new treatise on ceramic decoration, by F. Stanhope Hill, forwarded to us by J. Marsching & Co., of this city. The practice is not materially different from that involving the use of the English Hancock powder colors or the French Lacroix tube colors. The colors, however, are in pans like moist water-colors, and require the same treatment as water-colors, with the exception, of course, that they have to be fired in a kiln, like all vitrifiable colors. Dispensing with the usual oils as a medium will doubtless be highly appreciated by a large number of amateur china painters.

Mr. Hill has a strong preference for Berlin porcelain, which is almost invariably used in Dresden for the finest pictures. As he says, it is generally free from defects and perfect in glaze, and is especially suitable for fine picture plaques; but he adds, "it is a fact that in cups, vases and plates the (Haviland) French porcelain is fully equal to the German, and in many respects even superior." He reasonably remarks that "it is always best in porcelain painting to use German colors on German porcelain, and French or English colors on French or English porcelain, as the flux used in the composition of the colors is adapted to the glaze of the porcelain in each country. The same rule applies to the firing, which should vary in intensity with the colors and porcelain used, although many professional 'burners' will, for their own convenience, mix all together in the same kiln, often producing most unfavorable results for the unfortunate painter."

The following suggestions from Mr. Hill's manual will be found of value to many china painters: "The beautiful glaze that characterizes the best Dresden pictures is obtained, first, by the proper use of glazing colors, and secondly, by the firing, which is done at a heat of 800° Fahrenheit. The use of glazing colors is very important, and must always be considered by the successful painter. Air blue, turquoise blue, carmine, and canary and ivory yellows all have a high glaze; it is desirable, therefore, to mix some one of these colors, if possible, with every color as it is used. For instance, for a dark green, mix yellow and black with your green. In using black mix a little carmine with it; with dark blue mix air blue; and so, with care, one can nearly always introduce some high glazing colors in every combination. A knowledge of this will come with experience."

## BARBOTINE PAINTING.

## I.

SINCE the description of the process of barbotine painting was given in the January issue of the present year of the magazine, we have had many applications for information on the subject. The number of THE ART AMATEUR in question being out of print, it has been suggested that we reprint the article for the benefit of the many interested in the matter who have since become subscribers. Instead of doing this, we prefer reprinting the following practical article on barbotine painting from a recent English hand-book for amateurs, written by Miss B. C. Saward, to which our readers are already indebted for much valuable information on kindred topics:

The art of the work consists in laying upon an unglazed terra-cotta surface a sufficient body of color to

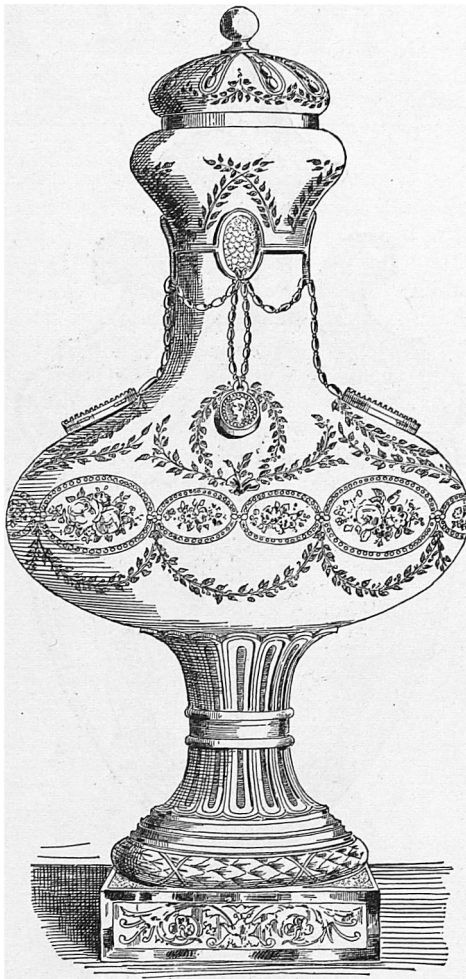
laid upon their highest lights. When the painting is finished, the pottery is sent to the furnace to be fired in, the glazing is then applied to it, and it is again fired, when it comes out from the furnace complete. No description of the process will teach an amateur half so quickly as a few lessons; but as these are often unattainable, the following summary of materials and how to apply them will be useful:

The materials required are barbotine powder colors, medium, brushes, palette-knife, some tiles for palettes, and the unglazed pottery or bisque. The colors are cobalt, ultramarine, intense blue, turquoise, transparent yellow-green, yellow-green, olive green, dark transparent green, chrome green, blue-green, yellow, orange, raw Sienna, burnt Sienna, red, red-brown, burnt umber, black, iron violet, light flesh, deep flesh, purple, violet, pink and white. A large quantity of white is necessary, and it is used freely. Some of the colors are very intense in tone, and require to be used sparingly and well diluted with medium; these are turquoise, intense blue, transparent yellow-green, yellow, orange, and dark transparent green.

The medium is either sold diluted in bottles, or is melted in a little warm water and kept in a jar; it should be a liquid, but not a thin liquid. The brushes are a large double camel's-hair brush for putting on the backgrounds with, and two sable outliners, with long hairs, used for painting in the design; they only require washing in plain water, and wiping with a rag to cleanse them. A good strong palette-knife is very necessary, particularly for rubbing up the white, of which a large quantity is used, and which is rather gritty; the palette-knives called trowel-knives are the best. The pottery may be of any shape and size, and consists of tiles for fireplaces or ornamented mantels, plates used as plaques, long or square in shape, round plates for hanging up, and vases of all sizes and designs.

The learner should commence by making a test tile. Take a twelve-inch tile, and upon one of the palettes put a little of one of the powder colors with the point of the palette-knife; to this add about the same

amount of liquid medium, rub up the color and medium with the palette-knife until a perfectly smooth liquid is obtained; fill one of the outline brushes with this and put it on the test tile as a small square patch, making the color quite thick and intense at the top, and thinning it with a little additional medium toward the bottom. To the color remaining upon the palette add some white and medium, rub up all together, and put this mixture on to the test tile in a square patch below the pure color. Proceed in this manner until every color is laid upon the test tile, both pure and mixed with white, and then, should there be any space left, make a few background colors as follows: To shade up from a deep blue to a pale, commence with a little patch of intense blue and white mixed, and finish with cobalt and white; amalgamate the two colors into each other, put a little pure intense blue upon the lower part over the intense blue and white, and finally a wash of medium and a very little transparent yellow-green over the whole surface. Then try black, shading to pale yellow-purple or light green, but always mix white with the colors. The colors before they are fired all look very pale, and their



"OLD CHELSEA" VASE.  
CROWN DERBY REPRODUCTION.

form a background to any design, and over that to paint in a design, either of figures, landscapes, con-



CROWN DERBY VASE.

ventional figures or flowers, and to raise the most prominent parts of these by successive layers of paint

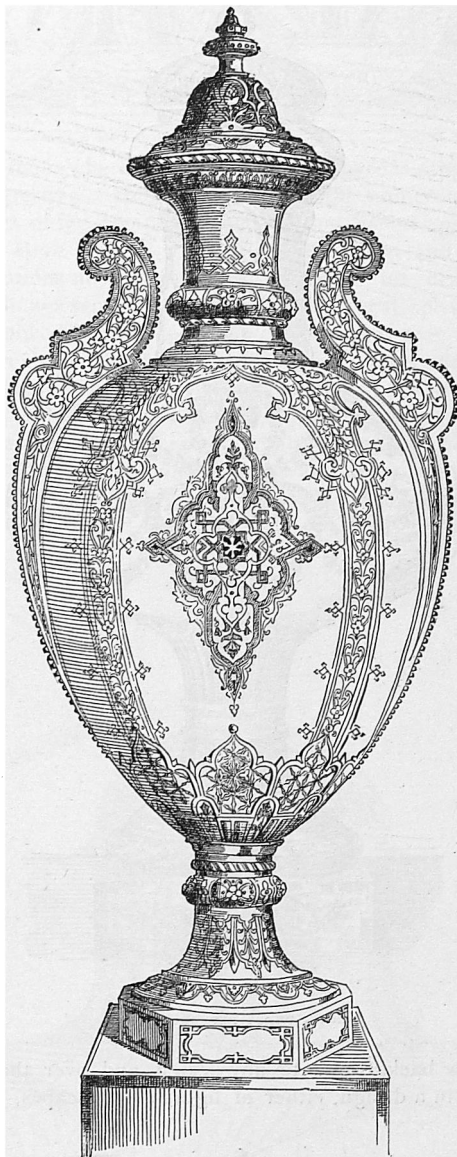
always mix white with the colors. The colors before they are fired all look very pale, and their

intensity and richness can only be guessed at; therefore, without a test tile to give an idea of the amount of color required and the shade it will ultimately be, no one can learn how to apply them so as to obtain a satisfactory result. When using the test tile always thoroughly cleanse the brush from one color before putting on a second, as if the colors are mixed the result will not be accurate. It is a good plan to keep a duplicate and unfired test tile on hand, and to compare its colors with the fired tile, also to write upon a slip of paper the name of each color as applied, and to gum this to the back of the tile after it has been fired. All the colors fire darker than they are painted, and turquoise is the only one that will not mix with white; it is therefore used pure or as a glaze over other tints.

After the nature and tones of the colors have thus been ascertained, the next step is to learn to put on the background. This is an art in itself, as the colors must blend and run into each other so as to form easy transitions of shade, while the ground has to be sufficiently covered so as not to show any of the surface of the pottery through, and the whole must be done quickly, as the paint and medium dry very fast. There are various ways of putting on backgrounds, but white, either alone or mixed with color, is always necessary, as it stops the suction of the pottery and prevents the other colors sinking in. A fair-sized round vase is a good article to try the background upon; it can be turned easily by the left hand while the brush is passing over it, and its surface is large enough to admit of many gradations of shade, while its form helps to blend the colors. A tile is too small to use, unless it is one of the large twelve-inch tiles.

To make a background from deep blue to light blue with a soft green shade as a glaze: Take out a good dessertspoonful of white, and lay it upon a palette; crush it with the flat part of the palette-knife, so as to remove and break up any lumps; then add medium to it, and work it about with the palette-knife until it is quite smooth and of the consistency of ordinary cream. Mixing the white smoothly is a work of patience, as, should the color soften, and be laid on with little specks of grit in it, these will show when the firing is done. Mix plenty of white, using two palettes if necessary, and add some cobalt, until a pale lavender tint is produced. Take the large brush, fill it well with the paint, and lay the color quickly upon

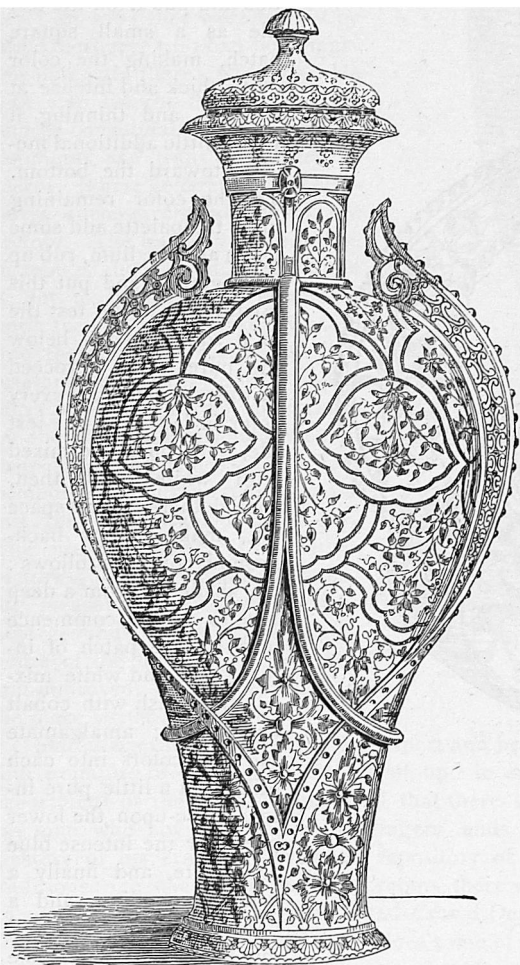
that none of the original pink shade of the pottery is seen while the tint is wet; go over all places at once



CROWN DERBY VASE.

finally into pure white; red used pure over the darkest part, and yellow pure, but very thin, over the rest—a deep burnt-umber brown, shading to pale soft yellow-white, will be the result; for a black and white ground, shading from a deep gray to a white, a little pure black, and a glaze over the whole either of yellow or transparent yellow-green; iron violet, shaded with white up to white, will make a purple-toned ground; cobalt and white, a little pure cobalt for the deepest parts, and a light glaze of yellow over all, will produce a very soft pale blue ground; black, shaded to green-white by being mixed with yellow-green and olive green, a greenish-gray ground; red-brown, shaded with orange, yellow, and white, a brown ground; in fact, the shades and combinations of the backgrounds are endless, and will depend entirely upon the skill and aptitude of the worker.

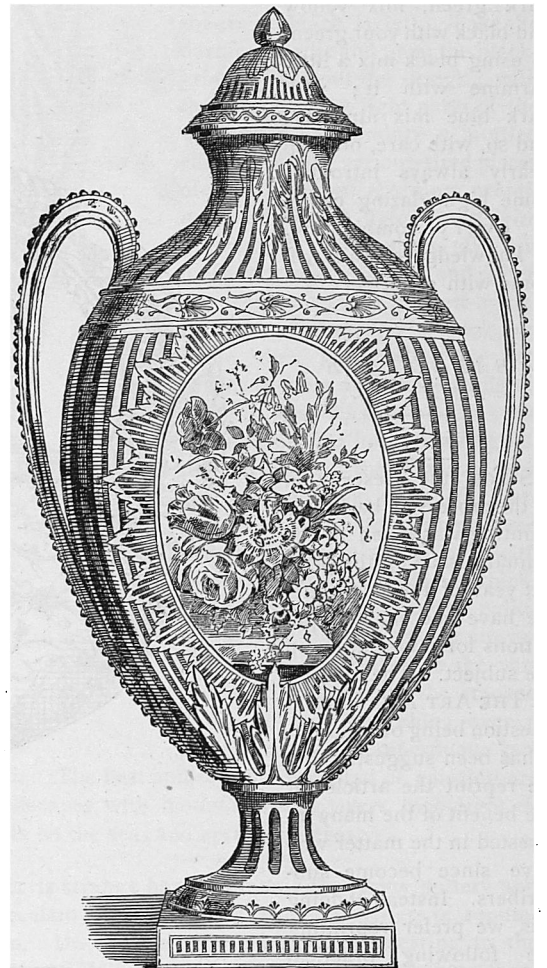
The background finished, the design is next to be arranged. This is sketched out and slightly colored on a sheet of paper, and the painter from this either paints with a little white and medium direct upon the vase, or outlines the forms from it upon transfer paper. The outline obtained, prick it with a sharp needle along every line and lay the pricked pattern upon the vase; put some powdered black chalk into a small muslin bag and rub this upon the pattern, so that the chalk fills up the pricks, remove the pattern and secure the dotted lines by making a line over them with white paint and medium. Only prick and dust through a small part of the pattern at once, as the chalk rubs off very easily. The outline attained, by either of these processes, the painting, say of some white flower, is begun. Rub up some pure white and medium upon the palette (the palette-knife sometimes throws a dirty tinge upon the white, but this is of no consequence), fill the largest outline brush with this, and with it paint over every part of the flowers and leaves, marking out distinctly each petal and leaf, and the bulb of the flower. Work with a brush pretty full of color that runs easily, and yet is not too thin; if it be too thick, it will dry before even a small petal is complete, and will leave a rough uneven surface; if too thin, the ground will show through upon wetting it with the pure water, but if it is of right consistency the brush will work easily and quickly, and will block out the desired shapes and mould them in a graceful and flowing manner. Go



CROWN DERBY VASE.

the vase, commencing at the top and working round to the bottom. Turn the vase with the left hand while the right is applying the color, and put on plenty, so

that look at all thin and poor, and cover the whole surface with a good and equal shade of lavender. Add medium when the color dries too quickly, or when it is too thick upon the palette. Take some intense blue and mix this well with medium and water, so as to make a thin wash; pass this over the lower part of the vase where a dark blue shade is required, and then add plenty of water to what remains upon the palette, and carry the color lightly and freely over the whole, excepting quite at the top. Use plenty of water, as it will help to make the shades blend. Mix some transparent yellow-green with medium until it becomes quite a weak color, and work it over all the vase, especially where the light blue is; this wash will tone down the color of the blue, take away any crudeness, and throw an art shade over the background. Dip a clean brush into water, and pass it over the work, to see how the ground looks, as while the medium is wet an idea of the true coloring can be formed. This can be done at any stage of the painting, and is a great help in ascertaining the progress made. The background dry (it dries very quickly), rub the hand very lightly over the vase to remove any small roughnesses, but do not rub too much or the color will come off, which it does easily until fired in. The difficulties of the ground consist in mixing the colors smoothly with the medium, laying on the color sufficiently thick without lumpiness, and blending in the various shades, so as to form a harmonious whole. The background described above, when fired, should be of a pale sky blue, deepening to indigo blue, with a soft yellow tone over the whole. Another blue ground is made with ultramarine and cobalt mixed with white and separately applied as before mentioned, and olive green lastly laid on as a pure color over the part of the vase to be dark, and then lightly washed in over the rest. The vase so treated, when fired, will be of a peacock-blue shade. Dark transparent green, used instead of the olive green, will give a deeper peacock glaze. The following combinations will produce good backgrounds: Red mixed with white, shading into yellow mixed with white, and



THE "OLD DERBY" KEDLESTON VASE.

CROWN DERBY REPRODUCTION.

over every part of the design twice in this way and then raise the parts that are to be in relief.

To be concluded.